

Partly because of the tone of Winkler's frequently quoted confession, compilations have not been very favorably, or even carefully, considered. Kurt London, whose *Film Music* (1936) is seen as the first self-consciously critical account of movie scores, introduces the typical response, seeing the end of borrowing as the beginning of film music maturity. "The system of compiled film illustrations remained, even in its greatest perfection, only a makeshift."<sup>18</sup>

London was attempting to prove that film music could be an art in itself, and so puts the best face on things, but illustrations fell *very* far short of perfection.<sup>19</sup> By the time Hanns Eisler's seminal *Composing for the Films* (cowritten with the uncredited Theodor Adorno) was published in 1947, allowances are no longer being made.

Eisler and Adorno briefly and dismissively discuss the use of classical music as part of their book's opening offensive, "Prejudices and Bad Habits."<sup>20</sup> "One of the worst practices [in film music composition] is the incessant use of a limited number of worn-out musical pieces that are associated with the given screen situations by reason of their actual or traditional titles." They see this practice as more than just an annoyance, though, and they elaborate on the consequences throughout the book. Borrowing is emblematic of all that is rootless and inferior about film music.

It is preposterous to use words such as 'history' with reference to an apocryphal branch of art like motion-picture music. The person who around 1910 first conceived the repulsive idea of using the Bridal March from *Lohengrin* as an accompaniment is no more of a historical figure than any other second-hand dealer.<sup>21</sup>

The writers note that the practice of appropriating classical music is these days retained only in "cheap pictures," but still find it "a nuisance." "It is only a special instance of the general practice of rummaging through all our cultural inheritance for commercial purposes, which characterizes the cultural industry."<sup>22</sup>

Among other things, a kind of modernist elitism (to be discussed further in the next chapter) operates here. Writing in the same year, British film music writer John Huntley offers a different kind of caution.